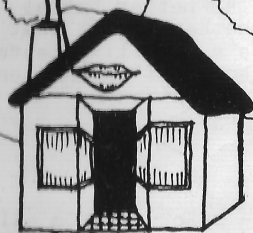


Back Bay STOMP 45



LA
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**EAST
MEETS
WEST**



NY
★

OCTOBER

1984

22 Avondale Road
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EDITORIAL

It was good to see another 'full house' at the Harrow Leisure Centre last month. The annual convention once again yielded about 200 eager STOMPers (and non-STOMPers) thirsting for the audio-visual delights that awaited them, perusing the many items on sale and desperate to part with their pennies at the auction and raffle but all bound by the same feeling of being with 'our own kind'. It has the effect of being a once-a-year booster for those of us who need reminding that, although the Beach Boys' present is shaky and their future is decidedly uncertain, their past goes on forever and, if for no other reason, we gather to celebrate that fact. In addition we can listen to our heroes almost any time we like but it makes all the difference to see them up on the silver screen (red, green & blue actually) and, thanks to the efforts of Mike Grant & Co., the video sessions are probably the highlight of the day (wake up at the back!) Apart from the very rare appearances by the group or group members on British TV the convention offers us the only chance to see them actually working these days and many of the films easily bear a second and even a third viewing.

Another good reason for the get together is to impart and exchange news, information and personal opinion, but what a shame that such a flurry of verbal activity should be concentrated into one short day; (Did you know that the hours in a convention day are actually only 30 minutes long?) What I'm leading up to is the fact that the magazine would like to hear more from you. I spoke to a number of people who had interesting things to say about

the group but they could barely grasp the fact that there are hundreds of people out there in STOMP land who might also like to hear what they have to say. If your views are controversial then so much the better but at least let us hear from you - only then can we decide whether or not what you say is libellous. Ideally it would be nice to have a real live letters page as well as printing the longer ones as articles, but that depends on the response we receive...

In my book there is one word which could save the world - the word is COMMUNICATE - so let's talk to each other - O.K.?

CHRIS WHITE

Apologies for the late arrival of this issue of STOMP - material from all corners of the globe was still arriving as we went to press and I know you would all rather have a slightly late mag packed to the gunwales with goodies than a punctual but lightweight issue.

Thanks are once again due to Nick Guy for providing our cover illustration.

Back issues available: 36, 37, 39, 42 and 43 at £1 each and at £2 issue 41, which is the Denis Wilson tribute issue.

THE WEST IS THE BEST...

Every once in a very infrequent while comes a song which grabs the listener by the lobes before the first eight bars have been negotiated, imbuing in said listener a sense of well-being stemming from the sure knowledge that whatever follows will be worthwhile if not excellent - a classic case in point being "Sloop John B" - and "East Meets West" is such an animal. It's been a long, long wait, but the reward is more than ample.

Excellent construction; the opening harmonies reassure the purists, the ensuing track is tailor made for '80s FM and all the elements mesh perfectly. The label credits afford the Beach Boys precedence and rightly so for not only do they handle a good 50% of the leads but also supply most - if not all - of the backing vocals, and that's where "EMW" wins out over "Chasin' The Sky" or the Julio thing; this is the Beach Boys and no questions asked.

Vocal gymnastics abound, the lead changing in mid-verse and sometimes in between as well for good measure, the handovers immaculate. To these ears, the order of appearance goes something like this (after the intro): Valli-Mike-(Alan?)-Carl-Valli-Mike-Valli - Alan-Valli... and Brian. Even were the record abysmal, it would be worthwhile just to have Brian's first obvious vocal since - well, you guess. With the track such a successful experiment, saving Bri 'til last smacks of near-genius on the part of Bob Gaudio, who honestly deserves a standing ovation, not only for co-penning, arranging and producing the track but also for getting all the principals in one place at more or less the same time and extracting therefrom a sterling performance.

As you may have guessed now, I kinda like "EMW" just a bit. Easily the most dynamic offering from the lads since "Here Comes The Night" (45 version) and nowhere as lyrically offensive as their other backward glance, "Endless Harmony" (in fact, the overall absence of Bruce merits banner headlines as far as this scribe is concerned)... but is it a potential hit? Yes; aside from being A-1 FM fare and commercial to the nth degree, the nostalgia quotient inherent in the collaboration should assure airplay. (C'mon, Andrew, whaddya really mean? ...Contributing Ed.) Will it be a hit? Ah, there's the rub. I rather doubt it, unless FBI, which shows all the signs of being a one-shot label created expressly for this release, can angle a distribution deal with a major company. A shame, but that's life. It would give me the greatest pleasure to be proven wrong.

The flip? Oh, it's a reworking of an old Seasons track called "Rhapsody" (leastways, I think it's an old Seasons number - my knowledge of the Seasons is less than encyclopedic) and pleasant enough; no BB involvement, before you ask.

One final question is posed, however; why wasn't Gaudio asked to work with the band at least five years ago?

AGD

(To save you flicking through the albums, Brian's last obvious vocal, sundry "Goin' on"s and "doo-doo doo"s on KTSA aside, was "Matchpoint Of Our Love". That's right, seven years ago...)

QUIZ

Here's your chance to win a copy of "East Meets West". Just list as many songs as you can that at least two of the original Beach Boys (i.e. not including Bruce) have guested on.

First prize: "East Meets West" 45, Mike's "Jingle Bell Rock" 45, test pressings of Carl's "What You Do To Me" and Adrian's "Summertime City" single.

Runners up will receive Carl Wilson test pressing 45s.

MIKE

REVIEWS

"(Bop Bop) On The Beach" - The Flirts and Jan and Dean
(from the soundtrack LP THE KARATE KID - Casablanca CANH-10)

A new song written by Mike Love and Adrian Baker but only credited to Mike. The duo also produced the cut. In the film Mike Love sings lead on the song, but for contractual reasons Dean Torrence's voice was over-dubbed for the album (can't hear Jan anywhere). I'm sure I can still hear Mike's voice on the chorus though. Adrian is also featured very prominently on backing vocals

It is very difficult to judge the song out of context with the film as it was written to fit the film sequence, but it is interesting. Also it's the first song with a Jan and Dean credit for many a year and will fit nicely on one of my summer tapes for the car. Another oddity to add to the collection.

Incidentally, the rest of the album is heavy metal-ish

MIKE

CIRCUITS & BUMPS - Chris White (Cassette only)

SIDE 1: Child Of The Sun; Flowers For My Friends; Here Is The Night; Admiral Scheer; She's Only Dancing; Santa Pod; Good Vibrations; Radio Commercials; Capital Radio Jingles; Summertime, Summertime; Buzz; All The Good Indians; Pretty Girl; Frisbee; Rapsallion; I'm Into Something Good; No Resistance; Beach Boys Convention Jingle 1983.

SIDE 2: Spanish Wine; Fall Of The Angels; How Do They Know; Let's Talk It Over; You'd Better Not Tell; Hard Times; Rock-a-Chime; Jenny D; Marcie; I'm On My Way; Backing tracks: Child Of The Sun; Child Of The Sun (vocals); Don't Worry Baby; Don't Worry Baby (vocals); Buzz; All The Good Indians; Rapsallion.

Hearing Chris's "Spanish Wine" on the radio in 1976 certainly made me stop and listen and the Brian Wilson influences seemed obvious. Unfortunately Chris only released a handful of singles and one album MOUTH MUSIC.

CIRCUITS & BUMPS is a fascinating insight into Chris's music. It's a collection of home demos, backing tracks, radio jingles and unreleased songs. "Child Of The Sun" still sounds great while "All The Good Indians" and "Rapsallion" are a couple of unreleased gems. All in all well worth the meagre £4.00 it is being sold for (see details how to obtain in the ads section). Now, if only I can talk Adrian Baker, Chris Rainbow and Alan Carvell into doing the same sort of thing.

MIKE

RECORD NEWS EXTRA

More details on the Japanese albums mentioned in STOMP 44:

BEACH BOYS vs JAN AND DEAN ON SURFIN', ECS 81651. Side One: Surfin USA*, Surf City, Surfin'*, Surfin', Surfin' Safari*, Surfin' Safari, Surfer Moon*, A Surfer's Dream, Noble Surfer*, Restless Surfer. Side Two: Sidewalk Surfin', Catch A Wave*, Honolulu Lulu, Hawaii*, Ride The Wild Surf, South Bay Surfer*, Summer Means Fun, Surfer Girl*, Tell 'Em I'm Surfin', Don't Back Down*.

BEACH BOYS vs JAN AND DEAN ON HOT ROD, ECS 81652. Side One: I Get Around*, I Get Around, Little Deuce Coupe*, Little Deuce Coupe, 409*, Bucket*, Little Honda*, Popsicle, Shut Down*, Dead Man's Curve. Side Two: The Little Old Lady From Pasadena, The Little Old Lady From Pasadena*, Rockin' Little Roadster, This Car Of Mine*, Drag Strip Girl, Car Crazy Cutie*. Drag City, Don't Worry Baby*, Move Out Little Mustang, Fun, Fun, Fun*.

(Tracks with an asterisk * are by the Beach Boys, the others Jan & Dean)

THE INSTRUMENTAL HITS, ECS 81654 is not a re-issue of the 1965 Japanese album and includes the following tracks: Side One: Let's Go Trippin', Shut Down Pt 2, Surf Jam, The Rocking Surfer, Boogie Woodie, Misirlou, Moon Dawg, Stoked, Carl's Big Chance, Summer Means New Love. Side Two: All From Stack-O-Tracks: Darlin', Salt Lake City, Catch A Wave, Little St. Nick, Do It Again, Wouldn't It Be Nice, God Only Knows, Surfer Girl, Little Honda, Let Him Run Wild.

Three recent Music For Pleasure releases include BB tracks:

20 FAB No 1s OF THE 60's, MFP 4156571 (LP), 4156574 (Cass.) - Good Vibrations
20 FAB No 2s OF THE 60's, MFP 4156581 (LP), 4156584 (Cass.) - Sloop John B and God Only Knows.
GOLDEN HITS OF 1965, MFP 4156551 (LP, 4156554 (Cass.) - California Girls.

THE BEACH BOYS IN CONCERT AT GREAT AMERICA AMUSEMENT PARK
Santa Clara, California - 3rd August 1984

7.15 pm "And NOW! Will you welcome - from Southern California -
THE FABULOUS BEACH BOYS." ("Yeah!")

The band saunters onstage: Billy Hinsche, Alan, Mike Meros, Ed Carter, Carl, Bruce, Jeff Foskett, Bobby Figueroa, Mike Kowalski, and Mike Love. Carl starts the countdown, they launch into "Rock 'n' Roll Music", and thus begins one of the most depressing spectacles I've ever seen.

The Beach Boys concert I saw last night left me angry, depressed, and almost convinced that my 16 year fascination with group has been a dead end, a stupid waste of time. I felt ripped off, cheated out of a lot more than the 10 bucks I'd spent on my ticket.

The songs: Rock-n-roll Music; Rockin' All Over The World; Help Me Rhonda; I Get Around; The Warmth Of The Sun; God Only Knows; Don't Worry Baby; Darlin'; Come Go With Me; Heaven; Dance Dance Dance; Surfer Girl; Wendy; Little Deuce Coupe; California Girls; Wouldn't It Be Nice; Surfin' Safari; Surf City; Surfin' USA; Good Vibrations; Barbara Ann; Fun Fun Fun.

The whole thing was over in less than an hour.

Now, it's not that they sounded bad - on the contrary, the harmonies worked, and songs like "The Warmth Of The Sun", "Surfer Girl" and "Heaven" sounded astoundingly good to these ears. It was just the total lack of enthusiasm, the attitude of "Let's play some oldies and take the money and run", and the boredom demonstrated by the band that, for me, destroyed any 'good vibrations' there might have been. The harmonies worked but the songs were sluggish. I know - I should have expected it, having seen the group some 10 times in the last 12 years. Their shows are terribly unpredictable, and maybe last night's wasn't really the worst. But -

There's not much left of "The Beach Boys" anymore.. Dennis is gone, Brian is usually absent, appearing only at concerts which have some media value (like the Olympic Gala and the July 4th Washington gig), and Alan Jardine ... well, Mr Jardine looks as if he's completely fed up. Someone told me recently that Alan has been so bored he's seriously talking about quitting the group, and I still recall the 1982 Concord Pavilion show, a wonderful performance marred only by Alan's lack of energy (just listen to tapes from that show of his lead on "Wouldn't It Be Nice"), but all of that didn't prepare me for last night's display.

Alan Jardine wasn't just bored, he looked disgusted. He never smiled, he rarely sang, he made some rude, sarcastic faces that seemed to be mocking the audience by saying, "Oh wow! Aren't we having FUN?!?", he said not a word throughout the entire performance, and he generally behaved as if the whole stupid charade were causing him severe pain. At one point, after a careless rendition of "Come Go With Me" (during which he mixed up the words, again) he put down his guitar, shook his head, waved goodbye to Mike and Carl, and stalked offstage. Ed Carter looked particularly worried as Bruce, and then Mike, followed Alan off. At this point, it appeared that somebody decided it might be a good time for Carl to sing "Heaven", which he did dedicating it to Dennis ("Oh yeah, where is Dennis?") I heard somebody say), and after that everyone came back onstage, including Alan.

Alan spent a lot of time after this with his back to the audience, and when it came time for him to sing "Wouldn't It Be Nice", I noticed that Jeff Foskett was also singing lead, covering for all of the higher notes that Alan didn't feel like hitting. And at the end of the show, when the guys were going wild over "Barbara Ann" and getting ready to do their two-step dance schtick on center stage, Alan made another face and reluctantly joined the little Beach Boys 'chorus line'.

As for the rest of the principals - Bruce was amiable and cheerful, fooling around with a saxophone during the encore, and generally trying to keep the audience's spirits up..., Mike Love was his usual a) LOVABLE SELF or b) OBNOXIOUS SELF (choose one according to your own personal preference), and I saw more than one teenaged nymphet go limp when he looked in their direction... Carl was as gracious as usual, quietly doing his best to hold everything together, thanking the audience for being 'so cool', when in fact they hardly paid any attention to "Heaven", and singing beautifully. Carl Wilson gets better every year. His phrasing is more confident and controlled with every show, and his leads on "Heaven" and "Don't Worry Baby" were among the few highlights of last night's brief performance. But I can't help feeling that Carl deserves a lot more than he can get from The Beach Boys. The audiences that the group attracts nowadays plainly want to see Mike Love and the Beach Boys, and I noticed that last night's predominantly young crowd focused their complete attention to the stage only when Mike was leading them along on the oldies. I wonder how Carl must feel about that.

Special mention must be given to Jeff Foskett. He did a marvelous job with his lead on "The Warmth Of The Sun", and his strong backup work seems to be very important in keeping the Beach Boys afloat. The group could certainly do worse than to make him a full member, like Bruce Johnston.

The rhythm section was pretty good, if a little slow (some songs, like "Surfin' Safari" almost seemed to drag), and they were helped out during the encore by Scott Matthews, who joined Bobby Figueroa on percussion.

But on the whole, the concert was very depressing. It's sad to see a bunch of middle aged men stuck doing the same old thing, night after night, year after year. This constant touring is going to kill the Beach Boys, if it hasn't already (I think it has), and in my own personal opinion - not that it's any of my damn business - they should split up. Now, Carl ought to form his own group, Brian should do whatever turns him on (with a little guidance, if you know what I mean - we'd hate to see him go off the deep end again), and Alan Jardine could do the solo album he's talked about for so long. Let Mike, Bruce and Dean Torrence put together their own group, call themselves the Beach Boys, and go out and play at county fairs and amusement parks until they can't anymore. But like I said, it's none of my business.

Watching Alan last night, I started to wonder how I might feel after 23 years of playing the same tunes over and over again, with no prospect in view for the situation to improve ... I'd say "To HELL with this!" and leave.

But there's always the money to consider

ALAN BOYD

JONES BEACH, New York 24/25th August

There were two sold out shows at this 8,300 seat amphitheater, with Poco as opening act. The crowd, mostly teenagers, sang and danced along. In fact it was the hottest audience I've ever seen at any rock show.

The Beach Boys played a 65 minutes set of oldies, the highlight being "Come Go With Me" and "Buzz Buzz Buzz". Brian wasn't there (he's not gigging much now) so Billy Hinsche sat at the piano. Anyway, despite the fact that no new songs were played, the Boys sang wonderfully, it seemed as though they were really enjoying themselves.

GARDEN STATE ART CENTER, New Jersey 26th August

Another sold out show with a quieter and older audience and no opening act; in fact the show was even better than in Jones Beach, more songs were played, the harmonies were sound - perfect. "I Can Hear Music" was wonderful with Carl in top form, but the highlight was "Buzz Buzz Buzz", a do-wop/rock n' roll song, quite different from the average Beach Boys sound.

The line-up consisted of Mike, Al, Carl, Bruce, Kowalski, Foskett, Figueroa, M Meros (?).

Songs performed were: California Girls / I Can Hear Music / Sloop John B / Darlin' / Dance Dance Dance / Wouldn't it be nice / In My Room / Do It Again / 409 / Little Deuce Coupe / I Get Around / The Warmth Of The Sun. (Lead: Foskett - very good) / God Only Knows / Come Go With Me / Buzz Buzz Buzz / Be True To Your School / Wendy / Surfer Girl / Heaven (dedicated to Dennis) / Disney Girls / Don't Worry Baby (lead Carl and J Foskett) / Help Me Rhonda / Rockin' All Over The World / Rock n' Roll Music / Surfin' Safari . Surf City / Surfin' USA / Good Vibrations / Barbara Ann / Fun Fun Fun.

All in all, it was a wonderful show, the Endless Summer Beach Band at their best.

LANFRANCO RAMBAUDI

CONVENTION '84

So, after 365 days of waiting and anticipation, was it worth it? Daft question - of course it was; we're all bloody simple-minded to get mixed up in the labyrinthine world of Wilson's mob anyway and a chance to unleash pent-up feelings is an annual necessity. To be able to do so in the company of close on 200 like-minded loonies is a bonus.

And that's the main strength of our annual gathering, sideshows and the like notwithstanding... to look over a filled room and realise that they're all here for the same reason as you are.

At about 200, the attendance was almost identical to last year's bash (though several noted faces were conspicuous by their absence - you know who you are...), and the format similarly fitted like an old and comfortable overcoat - videos, archive cuts, auction, raffle and of course, platters for sale. Due to circumstances entirely beyond our control, there was no one big video feature this year, but strangely the hotch-potch of old friends and new material was not a jot less enjoyable. Vying for top honours in the new field were Brian on Channel 4's "Ear Say" (complete with the odious Landy - swift course in good manners wouldn't be amiss, mate) and the band as a whole on the Johnny Carson show, hosted by Joan Rivers. Unfortunate girl - she got on the wrong end of Bri in full free-association spate. Earlier in the segment, the lads served up an amazingly fair version of "Graduation Day". Other new highlights were the 1964 Ready Steady Go footage, two 1971/72 promo films ("Don't Go Near The Water" and "You Need A Mess Of Help") shot on a very bleak day in Brighton (very strange), Mike's bits from the Radio Shack Scrooges Rock n' Roll Christmas video and a 1984 interview with Mike. Old faves were the Chicago 1974 New Year's Eve gig, the "Sloop John B" promo, and a short Dennis tribute section comprising two versions of "You Are So Beautiful" and a live "Angel Come Home". Damp eyes and tight throats were in evidence...

Dennis was also highlighted during the archive spots, three cuts from BAMBOO being featured. As well as "Wild Situation", "Companion" and "It's Not Too Late", the ears were treated to "We Gotta Groove", "Sun City", "We're Together Again" and a portion of the already fragmentary "I'm Beggin' You Please". Sadly, due to lack of time, we didn't get to hear "My Solution", Brian's original demo of "Awake" and a 12 minute SMILE sequence. Next year, OK?

Easily the most unpopular personage at this year's gig was the usually likeable Chris White, for, not only did he sport a shirt which brought new shades to the word 'lurid', but also concocted a quiz of near-impossibility. 20 individual seconds of 'oohs' and 'aahs' from 20 BB songs might sound easy enough... suffice to say that the winner, Sean McCreavy, scored seven. (Ah, but see quiz results - C.W.)

Other highlights; the UK premiere of "East Meets West"... good luck and best wishes on tape from Carl, Mike and Bruce (to which many thanks to Les Chan and Panayiotis Bogdanos, the latter arriving from California - told you we were mad, didn't I?)... the unexpected arrival of Adrian Baker. The above may appear to make for a less than spectacular day, but the real highlight of the whole thing was that it happens at all. I've never known a day go by so amazingly quickly and, as ever, got to speak to about a third of the people I would have liked to. A few years back, I cast doubt on the possibility of a 5th Convention, but now it's evident that the STOMP Convention has become a self-sustaining event, so, see you all next year, right?

AGD

RAFFLE WINNERS

- | | |
|---|---------------------|
| 1. SMILE album | Jeff Walker |
| 2. SURF'S UP book | Iain Gledhill |
| 3. Bob & Sheri - "Surfer Moon" | Dave Woodham |
| 4. CAPITOL YEARS boxed set | Steve Lung |
| 5. CHRISTMAS PARTY LP signed by Mike Love | Steve Wiggins |
| 6. "Rock N' Roll City" tape, signed by Mike Love | Marilyn High |
| 7. Honeys ECSTASY LP | Steve Wiggins |
| 8. David Leaf book | Phil Cooper |
| 9. KTSa interview LP | Panayiotis Bogdanos |
| 10. Riding That Train video | Paul Succoney |
| 11. German BB Fan Club t-shirt | Angela Gibbons |
| 12. GOOD TIME LP | David Griffiths |
| 13. UP THE CREEK LP & "East Meets West" 45 | Geoff Gilborson |
| 14. Australian RARITIES LP | Dave Griffiths |
| 15. "Hold Me" - Carl Wilson promo 12" | Steve Wiggins |
| 16. Set of Pet Sounds Magazines + 1976 Billboard Supplement | Martin Lehane |

CONVENTION QUIZ

Judging by the number of lynch mobs lurking in the shadows as I left the convention hall and certain veiled threats detected in the mutterings of otherwise rational people, I gather not everybody approved of the level of difficulty experienced with the competition this year. Well, frankly I've never met such a bunch of poor losers in my life but, for what it's worth and to prove that the snippets were sections of bona fide Beach Boys songs, these are the tracks you heard:

- | | |
|------------------------------|---|
| 1. Good Vibrations | 11. Be Here In The Mornin' |
| 2. Surfer Girl | 12. School Day (Ring, Ring Goes The Bell) |
| 3. Do It Again | 13. Keep An Eye On Summer |
| 4. It's A Beautiful Day | 14. Don't Go Near The Water |
| 5. Why Do Fools Fall In Love | 15. Hushabye |
| 6. Kiss Me Baby | 16. Friends |
| 7. Lady Lynda | 17. Custom Machine |
| 8. Dance, Dance, Dance | 18. Our Prayer |
| 9. This Whole World | 19. I'm So Young |
| 10. Car Crazy Cutie | 20. Wouldn't It Be Nice |

As partial vindication of my efforts (and to stop those blasted threatening letters) you might be interested to know that although the winner only scored $7\frac{1}{2}$ out of 20, collectively, the participants managed to identify 14 tracks. So there.

Anyway, you just wait till next year...

CHRIS WHITE

Convention thanks: Without the following people and organisations, it just wouldn't have been possible, so take a bow folks.
Raymond McCarthy, Richard E Smith, David Leaf, Les Chan, **Trevor Childs**, ATS Reprographic, Record Corner, Graham Dene, Rick De Jongh & Les Lavin for the Convention Welcome Song. Extra special mentions go to Mark Service, Jim Grant, Alice and Ann, and Panayiotis Bogdanos. The videos came from Mike Whyers, Mike Grant, Adrian Baker, Roger Scott, whilst the unreleased tracks were narrated by Graham Dene and presented courtesy of the Middlefield Archives, except for "Sun City" and the Hyatt Regency Hotel Jingle, for which many thanks Adrian Baker.

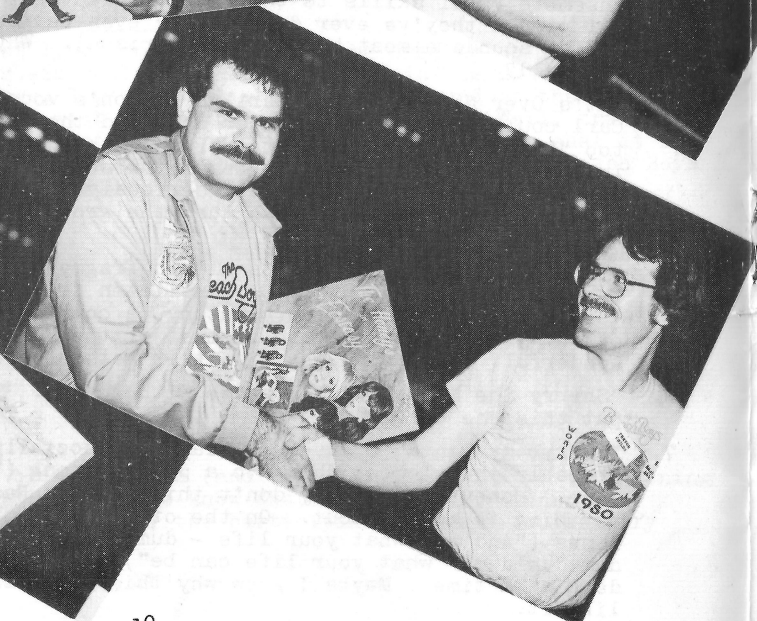
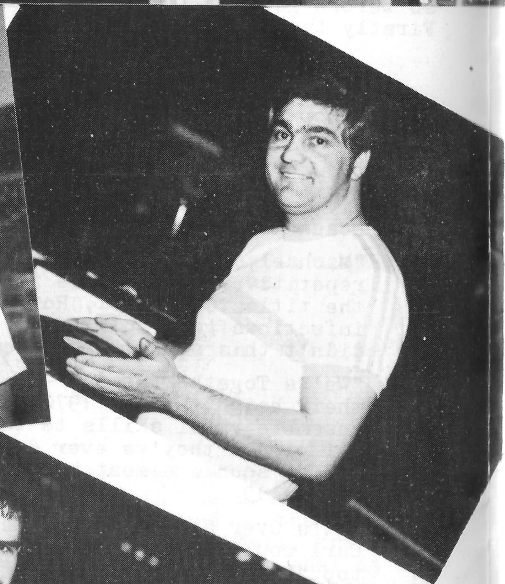
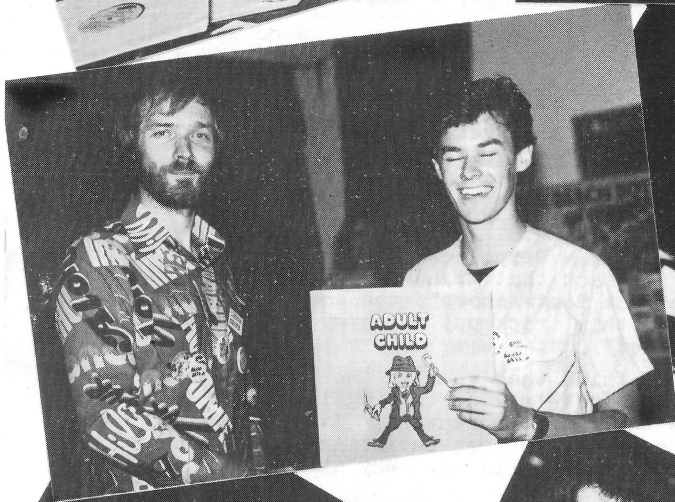
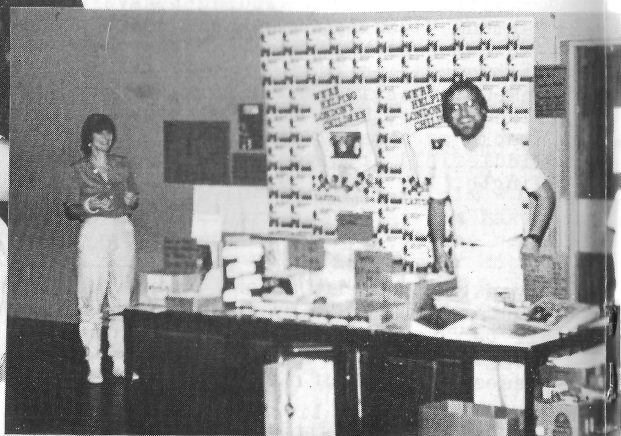
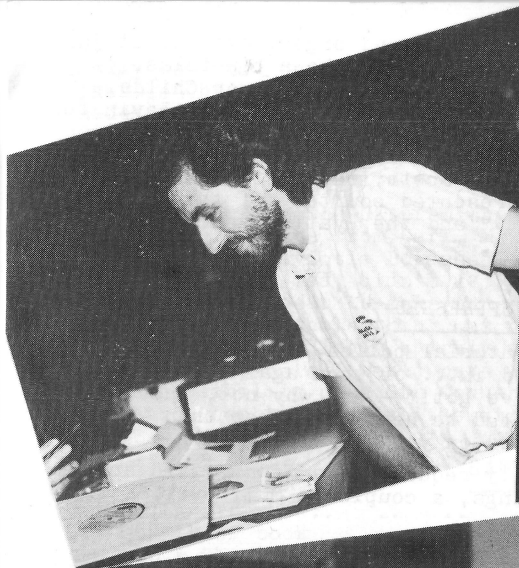
THE BEST OF THE SUPPRESSED

Given the somewhat arcane nature of the material polled, the response has been gratifying, with some 40 lists mailed in... or then again, it could all be down to ego ("Hey, look at what I've got!" - and why not, indeed?) though one or two honest souls have admitted to hearing rather than possessing some of their top tenners. Good on yer.

Though annotated lists weren't specifically requested, a few arrived anyway, so before getting down to the final rankings, a couple to mull over. Firstly that of Alan Boyd:-

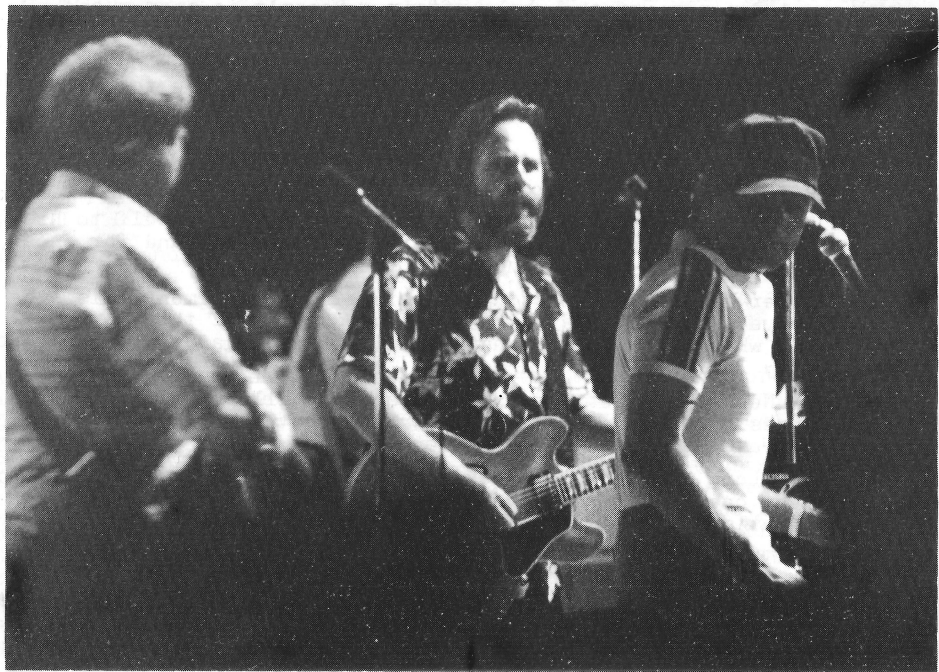
10 OF MY FAVORITE THINGS I SHOULDN'T HAVE (In No Particular Order)

1. "Loop De Loop" - This song sure is a lot of fun, isn't it? Wonderfully corny, delightfully daffy, with some very impressive production work and a soaring chorus that takes me right up into the clouds with that silly aeroplane the boys are having so much fun singing about. Without a doubt one of the highlights of Alan Jardine's career as a Beach Boy. Why didn't this one get released.
2. "Michael, Row The Boat Ashore" - Despite the fact that it's a little repetitive, and despite the fact that Mr Love seems to have changed the title to "Mackel, Row The Boat Ashore", the sheer exuberance and infectious good spirits of this track put it on my top ten list. Why didn't this one get released?
3. "We're Together Again" - I think that vocally the Beach Boys were at their height around 1970, and "We're Together Again" shows their ensemble vocal skills to their best advantage. It's one of the sweetest pieces they've ever done, maybe even better than "Good Timin'" (which sounds almost harsh in comparison). Why didn't this one get released?
4. "It's Over Now" - To me, Marilyn Wilson's vocal is ludicrous, I think Carl could do this much better now, and the arrangement is just a little too "Las Vegas" for my taste. But on the other hand, "It's Over Now" is one of the most achingly beautiful songs that Brian has ever written. The melody is one of his best, seriously rivaling anything he did in the sixties, and I sure wish that the group hadn't given up on this one. Why didn't it get released?
5. "Can't Wait Too Long" - It's all in fragments, and the quality of my tape is none too good, but I can listen to this song for hours. It's very hypnotic and also very catchy, a combination one doesn't find too often. But then again, so is most of the SMILE stuff I've heard. Wonderful. Magical. Why didn't it get released?
6. "Sherry She Needs Me" - I agree with Andrew. They really should've put this one out.
7. "Everybody Wants To Live" - Brian gets socially conscious in what is probably the closest thing to a protest song ("Test song") he's ever done. However, I really don't think Graham Nash or Joan Baez have anything to worry about. On the other hand, they can't write hook lines ("And see what your life - dum dum dum dum-what your life - dum dum dum dum - what your life can be") that stay glued to my brain for days at a time. Maybe I know why this one wasn't released, but I still like it.





BRUCE JOHNSTON & TERRY MELCHER (Photo Les Chan)



CARL & BRUCE (Pon Photos 1984)

8. "Tricia" - Mike Love's first solo LP wasn't as bad as I thought it might be (I never have cared for his voice, you see), and I particularly like this tune. Good full-bodied production, wonderful backing vocals, some nice chord changes, and one of Mike's better vocals. Was this really an outtake from FIRST LOVE? Why didn't this one get released?
9. "You've Lost That Lovin' Feeling" - Andrew, again. Why didn't this one get released?
10. "Still I Dream Of It" - Yeah... Brian's vocal is pretty raspy (but emotional - it suits the song), and like "It's Over Now" it's a little too "Las Vegas" in the woodwinds for these ears. But the melody is really touching, as good as anything Brian has ever done. They shouldn't have dropped this one, either. Why? Why? Why?

Not to mention the session tapes of "Do You Wanna Dance", "Please Let Me Wonder", "Surf's Up", "Don't Talk", or "California Feeling" (a very nice song that deserves better treatment than they've given it so far); "Tones", "Wonderful" (the original with Brian); "Baseball", "'Til I Die" (the long version, which sounds to me like a backing track and an incomplete vocal track spliced together); and many others. I'm new to the game of collecting these tracks, and I'm sure that my collection is none too impressive, but I'm always keeping my eyes and ears open.

ALAN BOYD

• And finally mine, well, it was my idea. As ever, in reverse order:

10. I'm Beggin' You Please - Yes, it's a demo, an incomplete one at that and taped during Brian's four-packs-a-day period, but it still knocks spots off other pseudo-legendary cuts with it's stark honesty of lyric. Nice one, Brian
9. Loop De Loop - Quite simply because of Alan's production and the sheer exhuberant daftness of the whole affair. Doesn't it seem much longer than 2.53?
8. Michael Rowed The Boat Ashore - A gem amid the mediocrity that is MERRY CHRISTMAS FROM THE BEACH BOYS, and I still refuse to believe that Alan arranged it. For once I tip my hat to His Loveship for a nifty vocal.
7. Still I Dream Of It - or Wilson Sings Sinatra The lyric enchants, the mood envelops, the track affects. No surfin' today.
6. (I Found Myself In A) Wild Situation - Dennis applies himself to his favourite subject, females and the potential thereof, and for once the tongue is firmly in the cheek (or thereabouts).
5. We're Together Again - The best BB exercise in pure harmony this side of "Hushabye" and "Our Prayer". Bruce used a bit of this for "Deirdre", which just proves what we all suspected anyway... and who needs heavy lyrics?
4. Sherry, She Needs Me - Getting into the spine-chillers now; there's a completeness and sense of rightness to this cut. A place for everything and everything in its place.
3. Been Way Too Long - Repetition elevated to an art form and something which makes one wonder what the other late '60s archive cuts sound like. (That's right, this isn't a SMILE relic...)
2. You've Lost That Loving Feelin' - I said it all in STOMP 43.
1. Wonderful - One of the three songs - by anyone - that had me on my knees on first hearing (one's at number 4 and t'other's nowt to do with the BB). The crystalline delicacy of a spider's web on a dewy morning, and equally fragile. I listened, wept and coveted. To illustrate the tragedy of the loss of SMILE, this track is all you need.

And so, at long last, to the overall lists:

1.	Been Way Too Long (Can't Wait Too Long)	179			
2.	Still I Dream Of It	172			
3.	Loop De Loop	142			
4.	Wonderful	141			
5.	It's Over Now	128			
6.	California Feeling	93			
7.	You've Lost That Loving Feelin'	87			
8.	Brian's Back	77			
9.	'Til I Die	76			
10.	H.E.L.P. Is On The Way	75			
11.	Sherry, She Needs Me	73	=41.	The Boogie's In Town*	9
12.	Michael Rowed The Boat Ashore	72	=41.	Barnyard	9
13.	We're Together Again	62	=44.	Calendar Girl	8
14.	Our Team	56	=44.	Moonlight	8
=15.	Do You Like Worms?	52	=44.	On Broadway	8
=45.	I've Got A Friend*	52	=44.	We Got Love	8
17.	Games Two Can Play	47	=48.	Mony Mony	7
18.	Holy Evening	42	=48.	Wrinkles	7
19.	It's Tryin' To Say	37	50.	Sun City	6
20.	Seasons In The Sun	35	=51.	I'm Beggin' You Please	5
21.	Mrs O'Leary's Cow	29	=51.	Ruby Baby	5
=22.	I Just Got My Pay	26	=51.	You Are So Beautiful*	5
=22.	Marilyn Rovell	26	=51.	Deep Purple	5
=24.	Everybody Wants To Live	25	=51.	Do Ya?*	5
=24.	Big Sur	25	=56.	Tricia	4
26.	Winter Symphony	23	=56.	They're Marching Along	4
27.	Life Is For the Living	22	=56.	Slip On Through**	4
28.	Stevie	20	=56.	Santa Ana Winds	4
29.	Wild Situation	19	=56.	I Saw Mommy Kissing Santa	4
30.	Shortenin' Bread	17	=61.	I Thank You*	3
=31.	My Solution	15	=61.	Brand New Old Friends+	3
=31.	Glow Crescent, Glow	15	=61.	Let's Visit Heaven Tonight%	3
=33.	Child Is Father To The Man	14	=64.	Companion	2
=33.	You Are My Sunshine	14	=64.	That Special Feeling	2
35.	Tones	13	=64.	Sumahama	2
=36.	Viggie	11	=64.	Karen	2
=36.	Daybreak	11	=64.	Christmastime Is Here Again	2
=36.	Go And Get That Girl	11			
=39.	Lazy Lizzie	10			
=39.	Christmas Day	10			
=41..	I'm Lost Without You	9			

NOTES: * denotes a live performance, ** are American Spring recordings, % is a Bruce Johnston solo recording and + is a California Music recording penned by BJ. Votes were also cast for "Good Vibrations", "Lady", "San Miguel" and "Wishing You Were Here"; all, for various dicta, were disqualified.

A few (highly personal) observations: the top five are pretty much unarguable, but "Sherry" is surprisingly lowly placed. Equally surprising is the fact that a) not a few voted for MERRY CHRISTMAS tracks and b) anyone voted for "Wrinkles"! In fact, His Loveship must have quite a few fans out there to have garnered eight nominations, including a top-tenner. Isn't life funny that way? From the placings of certain acknowledged 'legendary' cuts, it's obvious that most fans chose their top ten for enjoyment rather than pure art (be honest - is "Fire" strictly enjoyable? Important, yes...). Startling omissions? None, really, though the odd brow might be raised at the absence of the original "My Diane", "Carnival". or "Mele Kaliki Mako". In all, 68 titles were put forward of which 64 were 100% Beach Boys, 59 being studio recordings by the lads. I don't think even The Boss can match that, much less those Beatle thingys...

(P.S. As the lists are still trickling in, we'll update this every now and then, so if you've not contributed...)

AGD

TAPE LIST

1. Beach Boys on T.V. Vol I. Side A- Live on Ready Steady Go 1964, I Get Around, When I Grow Up, Live on Andy Williams Show 1965, Help Me Rhonda, Their Hearts Were Full of Spring, Little Cycle (Honda), Live on Tonight Show 1984, Graduation Day plus interview, Brian Wilson on Earsay 1984, includes Brian singing new song. Side B- Our Team Promo Film 1978, Fun, Fun, Fun-Live, My Diane, Kona Coast, Surfin USA-Live, Mike Come Back to LA Rehearsal, Pitter Patter, You are so Beautiful-Live (Break on original tape), Our Team. Mike Douglas Show 1976 Brian solo Back Home, Wish you were Here Mike & Adrian Radio Jingle for Hyatt Hotels.
2. Beach Boys on T.V. Vol 2. Leonard Bernstein Documentary 1967 Brian Solo Surf's Up, Merv Griffin Show 1970, Wouldn't it be Nice, Cool Cool Water, David Frost Show 1971, Forever, Vegetables, Falling in Love, Gran Gala Du Disque, Heroes & Villains, Sloop John B. Side B- Gran Gala (Cont.) Surf's Up, Student Demonstration Time, Mike Douglas Show 1976 with Mike & Al, Everyone's in Love You, TM Song with verse not on released version, Brian Solo on Saturday Night Live 1976, Back Home, Love is a Woman, Good Vibrations, Mike Douglas Show 1976 with Brian, Sloop John B.
3. Bruce & Terry. Side A- Custom Machine, Summer Means Fun, Yeah, Carmen, I Love You Model T, Raining in my Heart, Four Strong Winds, Come Love, Thank You Baby Dont Run Away, WKIM Tag. Side B- Girl it's Alright Now, Take it to Mexico, Sealed With a Kiss, Don't Worry Baby & Ten Years of Harmony-California Music Let's Visit Heaven Tonight & If There Were Time- BJ Unreleased, I Write The Songs (BB Live).
4. Live & in the Studio. Side A- Buzz, Buzz, Buzz, Wendy, Don't Worry Baby, Come Go With Me, The Boogie's in Town, Runaway, Im Lost Without You, Heaven, The Surfin' Blues-Endless Summer Beach Band. Side B- Be True to your Bud, They're Marching Along, Im Begging you Please, Back in the USSR, He's a Bum (Vocal), Santa Ana Winds (Early), Bells of Christmas, My Diane (Early), Angel Come Home (Track only).
5. Jan & Dean & Mike. Side A- Wind Surf (Inst.), Ocean Park Angel-J&D, Alley Oop-M&D, Surf Report-D, Rhythm of the Rain-D, Time & Space-J&D, Dead Mans Curve-Movie Version, Jenny Lee-Movie Version, Whole Lotta Lovin'-J&D, Let's Dance-M&D Live. Side B- Sidewalk Surfin'-Movie Version Mike Lead, Get a Job-D, How-How I Love Her-J, Stagger Lee-M, Get a Chance with you-J&D, Baby Talk-Da Doo Ron Ron-M&D Live, Mr. Custer-M&D, J&D Xmas & New Year Messages.
6. Dennis Wilson. Side A-DW Vote Spot, Lady-Live, Forever-Live, I've Got a Friend-Live, River Song-BB Version, Pacific Ocean Blues-Track only, Wild Situation-Track only, You are so Beautiful-Live 1976, Plus interviews Between Songs. Side B- You are so Beautiful-Live from New Zealand, Baseball, Holy Evening, Good Timin'-Live with Dennis Lead Vocal, Fly Joke, Love Surrounds Me-Track only, He's a Bum-Track only, You are so Beautiful-Live 1977, Plus interviews.
7. Beach Boys Live 1977. Side A- California Saga, Airplane, Back Home, Catch a Wave, Susie Cincinnati, Be True to Your School, It's O.K., A Casual Look, Side B- Love is a Woman, Everyone's in Love with you, Feel Flows, All This is That, You are so Beautiful, Rock n' Roll Music. Jimmy Carter's Inauguration Concert.
8. Brian Wilson Productions Vol. 2. Side A- The Surfer Moon, Humpty Dumpty-Bob & Sheri, The Revolution, Number One-Rachel & The Revolvers, She Rides with me-Paul Peterson, I Do-Castells, He's a Doll, The Love of a Boy & Girl-Honeys, I'll Keep on Loving You, As Tears Go By-Ron Wilson, Vegetables-Laughing Gravy, Now That Everythings Been Said (Edit)-American Spring, Shyin' Away, Fallin' in Love-American Spring, Why Do Fools Fall in Love?-California Music, Do Ya-American Spring, Lady Love-Dino, Desi & Billy, Cruise to Harlem-David Cassidy, Brian's Back (Radio Version)-Mike Love, Backing Track 1967.
9. Brian Wilson as Guest. Side A- No-Go Showboat-Timers, Yes Sir That's My Baby-Hale & the Hushabys, The Monkey's Uncle-Annette, My Buddy Seat-Hondells, Farmer's Daughter-Basil Swift, Gonna Hustle You-Brian Wilson, Get a Chance with You-Jan & Dean, Gonna Hustle You- Jan & Dean, Things are Changing-Blossoms, Going to the Beach-From Going Platinum. Side B- All Life is One-Charles Lloyd Dont you Just Know it-Jan Berry, Help Me Rhonda-Johnny Rivers, Vegetables-Jan & Dean, Boat to Sail-Jackie DeShannon, Just 14-Tim Curry, Surfin' Pirates-Pink Lady.

10. Rare Gems. Side A- Gonna Hustle You-Brian, Karen, Vegetables, Falling in Love-Live 1971, I Thank You-Carl Live 1981, Back in the USSR-Live 1981, Runaway-Live 1982, Fun, Fun, Fun(kodak ad), Toys for Tots, Looking Back With Love-Tags. Side B Dont You Just Know it-Brian's Demo, Do You Wanna Dance-Unfinished, Wouldnt it Be Nice-Early, We Got Love-Studio, Cabinessence-Re-mix, Smile Advert, That Same Song-TV Special with Choir, Imagine-Mike Love Live.
11. SMILE. Side A- Good Vibrations, Barnyard, Do you Like Worms, Old Master Painter/ You are my Sunshine, Wonderful, Bicycle Rider, Can't Wait Too Long, Tones, Cabin-essence, Our Prayer. Side B- George Fell Into His French Horn, Heroes & Villains Vega-tables, Wind Chimes, Mrs. O'Leary's Cow, I Love to Say Da Da, Holidays, Surf's Up, Child is Father to the Man.
12. LANDLOCKED. Side A- Loop De Loop, Susie Cincinnati, San Miguel, H.E.L.P. is on the Way, Take a Load Off Your Feet, Over the Waves, I Just Got My Pay, Sound of Free, Child of Winter, It's About Time. Side B- Tears in the Morning, Good Time, Big Sur, Lady, When Girls Get Together, Lookin' at Tomorrow, 'Til I Die.
13. ADULT CHILD. Side A-Life is for the Living, Hey Little Tomboy, Deep Purple, HELP is on the Way, It's Over Now, Everbody Want's to Live. Side B- Shortenin' Bread, Lines, On Broadway, Games Two Can Play, It's Trying to Say, Still I Dream of it.
14. MERRY CHRISTMAS. Side A- Alone on Xmas Day, Go and Get That Girl, Santa's Got an Airplane, I Saw Mommy Kissing Santa Claus, Xmas Medley, Winter Symphony. Side B- Michael Row the Boat Ashore, Holy Evening, Xmas Time is Here Again, Child of Winter, Seasons in the Sun, Kona Christmas.
15. NEW ALBUM. Side A- My Diane, Marilyn Rovell, Hey Little Tomboy, Ruby Baby, You've Lost That Lovin' Feeling, Sherry She Needs Me, Come Go With Me, Side B- Mony Mony, On Broadway, Sea Cruise, HELP is on the Way, Games Two Can Play, When Girls Get Together, Honkin' Down the Highway.
16. CALIFORNIA FEELING. Side A- Matchpoint of our Love, Pitter Patter, Sweet Sunday Kind of Love, Bells of Paris, Winds of Change, My Diane. Side B- She's Got Rhythm, Our Team, Hey Little Tomboy, Kona Coast, Won'tcha Come Out Tonight, How's About a Little Bit of Your Sweet Lovin', California Feeling(American Spring).
17. First Love. Side A- First Love, Too Cruel, You're Looking Better, Tricia, I Don't Wanna Know, Glow Cresent Glow(Out-take). Side B- Brian's Back, Viggie, Right Kind of Love, Sumahama, Daybreak, Little Lela(Out-take).
18. Country Love. Side A- Today I Started Loving you Again(Slow), Dallas, Beth on the Mesa, Brand New Start, Baby I'm a Changed Man, Today I Started Loving you Again(Fast-Out-take). Side B- Rock N' Roll Country Bride, Everything I Touch Turns Into Tears, Wrinkles, My Side of the Bed, Everyone's in Love With you, Some Sweet Day, Hey Good Lookin'(Out-take).
19. JAN & DEAN SAVE FOR A RAINY DAY(Stereo). Side A- Yellow Balloon, Here Comes the Rain, Lullaby in the Rain, Pocket Full of Rainbows, When Sunny Gets Blue, Like A Summer Rain, Raindrops, Rain on the Roof, Cryin' in the Rain. Side B- Taste of Rain, Save for a Rainy Day Theme. Plus Rarities Hawaii, Fan Tan, Summertime, Totally Wild, Fun City, (Bop Bop) On the Beach, Coke Jingle.
20. JAN & DEAN'S Pop Symphony No.1. Side A- The Little Old Lady From Pasadena, Baby Talk, Honolulu Lulu, Dead Man's Curve, Surf City, It's a Shame to Say Goodbye, Drag City, You Really Know How to Hurt a Guy. Side B- Sidewalk Surfin', Heart and Soul, The New Girl in School, Linda, (Orchestral Versions of Jan & Dean's Hits) Plus Sing Sang a Song(Singalong Version), Totally Wild-Track Only, Anaheim Azusa etc.-Track Only, From all Over the World-Track Only.

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CANNED CHOICE CUTS

Perceptive and/or long-term readers of this rag will doubtless have noted that were Mike Love to suddenly vanish from human ken, I for one would grieve not, if not actually rejoice... Be that as it may, it can't be denied that His Loveship has had his moments, both musical and vocal: it came as a considerable - though pleasant - shock to find that LOOKING BACK WITH LOVE was not only passable but positively enjoyable. And so it was that when the archive cuts began to surface, the old BB pattern began to reassert itself and I discovered that Mike had some gems of his own languishing in the vaults. In a later issue I'll deal with the old sessions and out-takes, but this time round, it's headfirst into his two completed unreleased albums, FIRST LOVE and COUNTRY LOVE, recorded concurrently during the last two months of 1978.

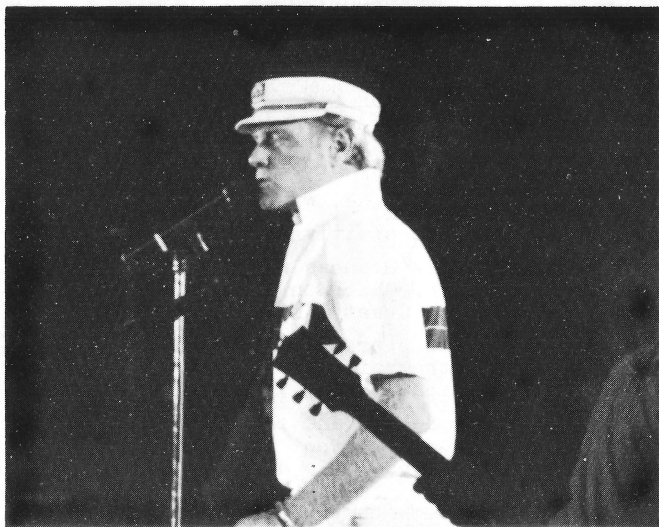
The latter, it must be said, is possibly the least congenial listening experience I've ever had, not so much because the cuts are uniformly bad but because the overall effect is so mind-numbingly tedious. COUNTRY LOVE is an album of almost zero dynamics and equal inspiration, dull to the nth degree. To be sure, there are some pleasant cuts: the semi-autobiographical "Dallas" ("I was workin' my way t'ward the big time/Up from metalwork an' pumpin' gas/I would step on that stage an' take over/Girls would scream, it was all such a blast"), "Beth On The Mesa" which charms despite a lyric that wavers between ecological and heartfelt, a reworking of "Everyone's In Love With You" and "Everything I Touch Turns To Tears", sporting a nifty vocal arrangement and decidedly better than the live Celebration version that I first heard. As for the rest, it's downhill all the way, culminating in "Wrinkles", which song I have no qualms in nominating as the WORST SONG OF ALL TIME! The track, in fact, is passable but the lyric... well, get this: "We once had a doggie named Wrinkles/Who went with her pigtails and freckles /Just like a tisket and a tasket/He came one Christmas in a basket." Or the last couplet of the chorus, "You're such a good dog I'm believin' /You're happy up in doggie heaven." AAAARRRGHHHHHHHHH!!! And the whole song's like that... All in all, it's none too difficult to see why COUNTRY LOVE remains in the racks (and please God it stays there).

FIRST LOVE, conversely, is really very good indeed and the equal of LOOKING BACK WITH LOVE, at least to these ears. Produced by Paul Fauerso, just about everything fits where it should, the only truly jarring note being the lyrical hypocrisy of "Brian's Back", a no-no redeemed straight away by having the truly delightful and delicate "Viggie" as the next track, something I would not be ashamed to call Mike's own version of "Wonderful". Elsewhere, FIRST LOVE displays competent songwriting, some above-average lyrics from the bearded one and a fine sense of dynamics. The title cut is a perfect late night/lazy summer day and sweetly sour examination of love past and provides a perfect springboard for the rest of the side to take off. "You're Lookin' Better" handles a situation we've all been in at one time or another with great good humour and charm; "By the way, what's with Jim, and how is everything goin' with him?/Gee I really didn't realise that he was outside waiting on you/Well actually come to think of it, I gotta get back too..." Oh, yes indeed.

Two cuts later surfaced, but to my mind the originals of "I Don't Wanna Know" (on CELEBRATION) and "Sumahama" (here all in English, yet sounding more oriental, somehow) are the better versions. Of those remaining, the closer, "Daybreak" ranks with the titles mentioned above: almost six minutes long and with Carl lending sterling vocal assistance (as he does on sundry other cuts), the track builds, peaks and falls perfectly and even more of a late-nighter than "First Love", only this time it's late night on the beach. But were I to single out one moment, it would have to be the orchestral intro to "Brian's Back", just 57 seconds long, based on "You Still Believe In Me" and exquisitely arranged by Ron Altbach.

Taken in conjunction with LOOKING BACK WITH LOVE, FIRST LOVE presents an infinitely more satisfying direction for Mike to pursue than his apparently avowed intention to re-work the entire history of rock & roll (badly) or keep the summer alive (with the aid of modern high-tech and an iron lung). Personalities aside for once, Micheal Edward Love has shown himself more than capable of producing worthwhile and enjoyable solo music that may lack the emotional depth of Brian's or Dennis's personal material but also lacks the sterile and clinical sheen that often mars Carl's solo outings. It generally leaves the listener at the very least satisfied, and often with that strange warm feeling redolent of having experienced something that can only be described as Nice. Strange that, of all the Beach Boys, it should be Mike who found a formula that suited perfectly, only to abandon it for a far shallower stream and one far less satisfying to the listener.

AGD



MIKE LOVE
(Pon Photos 1984)

LETTERS

Dear Mike & Roy,

Thanks for organising the convention, it was the first I'd been to, but definitely not the last (assuming there are more of course!) The videos were fantastic, the highlight for me being the "Joan Rivers" clip. "Graduation Day" sounded superb and makes me feel even more optimistic for the New Album.

MARK BURTON

Dear STOMP,

I'd just like to say a few lines thanking you for this year's Convention. I wasn't quite sure what to expect as this was my first one but it was highly enjoyable and I am looking forward to the next one. It was a very nice relaxed atmosphere and I met several very friendly people.

The part I had been looking forward to the most was the video sessions and, for the most part, they were very good. The highlights for me were the Sloop John B video, "When I Grow Up" from Ready, Steady, Go and "Graduation Day" from the Tonight show which was sung beautifully by a very young-looking group of Beach Boys.

All in all it was a very enjoyable afternoon of the greatest music around and it passed far too quickly. Many thanks are due to everyone involved and maybe next year we'll see the videos that you REALLY wanted to show.

RICHARD SPENCER

With optimism riding high in Beach Boy circles, I thought I'd take the opportunity to express a few personal opinions about the present situation, designed to provoke a reaction from fellow readers.

First of all we have the positive side:

1. News that, just as I was beginning to regard KTSA as 'the final offering', a new studio album appears 80% certain.
2. Evidence that a lot more care and attention is being lavished on the aforementioned album, than on any other post SUNFLOWER release. (?)
3. The impression that 'the time is right' for a new Beach Boys album - especially in the States. The Olympics/Economic recovery has brought about a wave of patriotic fervour which can only aid sales of a record from the group most identified with all that's good about the U.S. of A. The group wasted the opportunity afforded by the success of ENDLESS SUMMER (significantly in the Bicentennial year) - let's hope they don't blow their second chance
4. The success of last year's compilation album in this country proves that the audience is still there for Beach Boys music. If the new product is worth the five year wait any promo/marketing should find the job easier than expected. A couple of hit singles, and STOMP had better look for permanent premises in Fleet Street...
5. The apparent recovery of you-know-who, with all that that implies.

However, I feel there are a few less positive points to consider:

1. A nagging feeling that we may be witnessing the birth of a 'Brian's Back Take Three' media campaign, which on both previous occasions had a detrimental effect on The Great Man's wellbeing.
2. Worrying reports that Brian was apprehended at the Republican Convention a while back, and that his two 'companions' were arrested for drug possession. Conclusion?
3. The suitability of the new producer, and the manner in which the album is being recorded. Though I do not doubt Mr Levine's talents, I'm not a great fan of synthesised music and don't believe it is ideal for the group in question (Remember "Here Comes The Night"?) It would also be nice to see the group recording as a group - not as individuals popping across the Atlantic for a few days now and then. A record with the Beach Boys as vocalists isn't necessarily a Beach Boys record...
4. News that the vocal sessions 'will have to be fitted round their busy touring schedule', makes me worry about a rushed job - a la Carl and the Passions. I also detect the detrimental influence of the leader of The Endless Summer Beach Band.
5. No mention of the possibility of reworking some of the forgotten gems gathering dust in the vaults. Though it remains to be seen whether the new songs are of a good standard, I think it would be difficult to surpass "It's Over Now", "Loop De Loop", or "I've Got A Friend". Listening to "It's Just A Matter Of Time" and "The Boogie Woogies In Town" confirms my suspicion.
6. The tragic absence of Denis, whose major contribution to the song-writing duties will be sorely missed. Unless, that is, the rest of the group thumb through the back catalogue. (How about a group version of "Lady?")

Anyway, though my present optimism is tempered by a certain degree of uneasiness, I feel 1985 could be a great year for us all. I've already dusted down the sleeping bag ready to camp out on the pavement for those elusive front row seats!

TREVOR HOUGHTON-BERRY



The Beach Boys

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WORLD RECORDS BOXED SET

The continuing saga: eventually, I did manage to get an undamaged set, but it seems that the Audio Club of Great Britain are disinclined to send out more than one set at a time, which is why two of you are still waiting almost a year after sending me the cash. Profound apologies and hang in there (unless you'd rather have the cash back, in which case drop me a line). As Roy mentioned at the Convention, I can also get hold of the set on cassette, and as it's from a different source, could be somewhat quicker in arriving.

AGD

NEWS

Or rather the lack thereof, as just about everything of note changed hands at the Convention and there was precious little in the first place anyway. Still, at the risk of repetition...

Bri hit the newspapers again in late July, this time by dint of being arrested at the Republican National Convention in Dallas for being in the Convention Hall without the proper documentation. It would probably have been glossed over were it not for the fact that his two companions were carrying drugs... Brian was bailed for \$200, the other two for \$400 each and as far as is known, the case against Mr W. has been dropped.

Harking back to an earlier show, the songs performed at the Olympic Gala (cut on UK TV) were "Surfin' USA" and "Good Vibes" (ain't that a surprise?) and were apparently not as sub-standard as Yorkshire TV would have us believe. A section of the July 4th free show at the Mall was shown live on TV and the entire show was taped for later cable TV screening, doubtless heavily edited and overdubbed, as per the 1980 gig. In fact "The Air That I Breathe" with Julio had the actual record dubbed over. (Talking of "The Air That I Breathe", Beach Boys / Julio duet, it will not be the next Julio 45.)

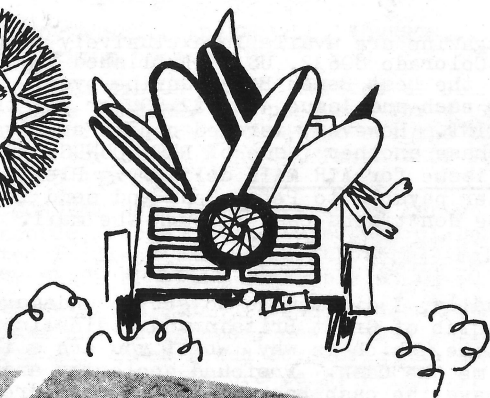
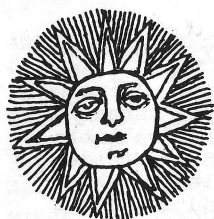
This one will run and run Dept.: still no sign of Elliott's compilation of Brian's extra-BB productions, now some three years behind schedule (about par for a BB-related project, come to think of it). The only other record news - aside from the obvious - is that David Bowie has essayed a cover of "God Only Knows" on his new album. It is absolutely vile.

Turning to potential records, the next set of sessions for the new LP are scheduled for October, and appear increasingly likely to take place at Caribou Studios. Speaking of currently non-existent platters, it seems that despite the heavy hints in the last news, some punters took the upcoming Mike Love duets album at face value. It was a joke, people.

Latest news on the release of the compleat Beach Boys video now titled GOOD VIBRATIONS FROM THE BEACH BOYS is that it will be released in March 1985 and will include clips from about 30 songs and film of some SMILE sessions. No news of UK release yet.

Finally, Adrian Baker is rehearsing with new group Mayfair to take Beach Boys music on the road next year. The group will play special conventions and the songs will be 90% Beach Boys.

AGD & MIKE



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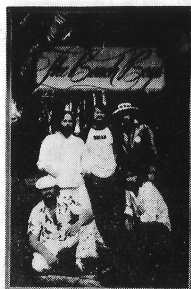
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